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AL. SCHWALBERG TOASTED BY 600



A. W. Schwalberg joined the motion picture industry April 1926 as travelling auditor for Vitagraph Inc. In 1928 he was appointed head of the contract department, and in the same year he became supervisor of exchanges. In 1942 steeped in the knowledge of film exchange operation from shipping to selling, he was appointed Vice-President of Vitagraph Inc. In 1944 he became Eastern representative for International Pictures. When Eagle-Lion Films was organized in 1945, he was appointed Vice-President and General Sales Manager. In 1948 he was appointed Executive-Assistant to General Sales Manager of Paramount Pictures, and in 1949 General Sales Manager. By the end of 1949 Al. Schwalberg was appointed President of Paramount Film Distributing Corp., a position which he now holds. The Testimonial Dinner at the Waldorf-Astoria, Tuesday, May 15th, commemorated thirty years of his motion picture activities.

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Views and Reviews

JACKIE ROSS

THE THING (RKO-Radio) with a cast of people you wouldn't recognize even if we listed them; produced by Howard Hawks and starring the scariest creation by any prop department since the late lamented Frankenstein.

The first thing that strikes you, box-officewise, about *The Thing* is, 'it's about time'. We felt the same way about *King Solomon's Mines* and, despite the quality of the picture itself, there can be no doubt that timing had a great deal to do with its phenomenal box-office power. Well, *The Thing* is just as good in its way. The production is expert, intelligent and completely un-shoddy. So that between the way the picture is put together and the fact that there hasn't been anything like it for such a long time, it is almost certain to do exceptional business.

The first question to ask about a horror picture is, does it really scare you? I saw this one in a screening room with about ten relatively sophisticated people and, believe me, by the middle of the picture most of us were looking fearfully toward the nearest exit. The tension is built up so expertly that by the time that *The Thing* appears half way through the picture, *Mickie Mouse* could scare the be-jeesus out of you. This quality in the production gives it a not inconsiderable advantage over a quickie production of a similar type in that there is absolutely nothing censorable in the picture. Like those tricks done with mirrors, it's all in the mind.

Because of the fact that the less you know when you sit down to see it the more scared you will be, I would prefer not to give away too much of the plot in this review. However, since few other trade papers exhibit a similar sensibility to the reactions of their exhibitor-readers, the story might just as well be told here too. Besides that, it was told to a group of us by RKO Sales Manager Robert Mochrie a short while ago and that didn't seem to alleviate the shock when we saw it.

Starting off with a slow down-to-earth build-up set in an army post in Alaska, the picture introduces us first to the chief characters — an Air Force captain and his crew and a newspaperman after a story — any story. Shortly afterward, the station is contacted by a nearby research project. There is something in the air. They fly up to the station where the scientists point out that a massive body of some sort has landed a short distance away which doesn't fit the behavior pattern of a meteor, comet or any other known phenomena. On arrival, the thing turns out to be a large round aircraft, embedded firmly in the ice. Still all very matter-of-fact. Using a standard procedural method to melt the ice, the captain orders that bombs shall be lit on the ice. When ignited, these succeed not only in melting the ice but also in blowing up the vehicle. Everyone

TRADE headlines



Johnny Cohen in Paris — writes, doing the Louvre, Palace of the Kings (Versailles) sorry he gave up the Night Clubs where the "dishes" served are glamorous and unbreakable.

Ont. Censor Board commends showing of screen news — 4,114,000 feet imported into Canada devoted entirely to presentation of news, prepared in Hollywood and the British Isles covering events of national importance.

Famous Players Canadian Corp. with Larry Bearg as Host, gave a luncheon in honour of Charlie Doctor, winner of the Motion Picture Herald Quigley Award, King Edward Hotel, Sheraton Room, on Tues. May 22nd.

Ont. Censor Board reviews 28 foreign language features, an increase of nearly 100 percent over previous year.

George Altman, of Mavety Film Delivery, had a surprise Birthday Party given him by members of his staff, in celebration of the first Anniversary of his association with this film service.

O. J. Silverthorne, Chairman of Ont. Motion Picture Censor Board presents Annual Report to the Honourable, The Prime Minister and Provincial Treasurer — 27 theatres, 15 of them Drive-Ins were constructed during the Government's fiscal year.

Matt Cvetic, accompanied by Jerry Pickman, arrives in Montreal May 28th. Will visit Toronto on May 31.

Ontario Censor Board reviews 563 full length features during fiscal year — 479 from Hollywood — 56 from Great Britain.

is dejected. But wait, the geiger-counter is still ticking. They follow it to a spot on the ice where, by golly, an 8 ft. creature can be seen frozen below the surface. (No Homer, it's not Harvey.) The ice cake containing the stranger is chopped out of the ice and brought back to the research station. Then, the fun starts. The scientist wants to release him immediately. The captain, with some vague premonition of what's to come, insists on waiting for orders. Only trouble is, the radio is out. From then on, the adventure is enacted within the confines of that isolated group of buildings near the North Pole, cut off from the outside world by an inoperative radio and split by two factions — the one

led by the scientist who wishes to keep *The Thing* alive in spite of the danger; and the one led by the captain with a just concern for the safety of the group and perhaps the world, in view of the nature of *The Thing*. That is as much as I will divulge. If you want to know the rest read some spoilsport reviewer or else go see it and be scared out of your own wits.

Only one more comment and it is meant in all seriousness. It might not be a bad thing for RKO to get a release from the weak, ill and pregnant in which they state they will not sue for any after-effects which *The Thing* might have on them — either from a publicity or from a strictly legal point of view.

RAY PRESENTS



THE DINNER to A. W. Schwalberg in the Starlight Room of the Waldorf-Astoria Hotel, New York, on Tuesday, May 15th, was attended by six hundred leading exhibitors and trade press representatives. It was a testimonial dinner to celebrate thirty years of active participation by Al. Schwalberg in the motion picture industry.

It must have been a gratifying experience for Al. Schwalberg, who is now the President of the Paramount Distributing Company, and who received this tribute from members of our Industry, not because of the importance of his present position, but through a history of achievement, marked by the fact that in his upward climb for distinction, he has retained the warmth and affection, as well as the sincere friendship and admiration of the men whom he has previously served, and those who have worked with him.

Al. Schwalberg had an early training as an accountant, he started his business career in 1917, with a B.C.S. Degree in Accountancy from the New York University, and during the following nine years he worked in New York City, where he was born, as a public accountant. This varied and priceless experience in dealing with business, corporate and personnel problems, gave to him that background of factual knowledge which was a valuable asset to him when he started in his motion picture career as a travelling auditor for the Vitagraph Inc. in 1926.

MANY of us have entered into the business of motion pictures with the showmanship urge only. We knew how to count up what came into the box-office, and what our pictures cost and what our operational costs were. If we had a flair for production, we worked on the idea of a story, a star, a director for the story, what our studio costs would be. In the grand finale we figured out what the picture actually cost and what it would cost to advertise, exploit and sell the picture, and then we figured out what we might have left over after we took care of all these costs.

Sometimes we underestimated our costs, sometimes we overestimated our costs, but the latter rarely happened, and sometimes we received a surprise shock when we learned that our theatre or our picture returned us more in profits than we had generally estimated. Few of us had a knowledge of the science of figures on which those who were versed in such factual actualities could depend.

With the development of our form of entertainment into an Industry, with the introduction and interest of Wall St. bankers into the world's most popular entertainment, it was apparent that it was necessary for our showmen to understand that while two and two make four, two taken from two leaves a zero, and zeros have never looked good to financiers and bankers unless they had a number before them written in black.

AL. SCHWALBERG had a B.C.S., an insignia which stamped him as knowing the science of numbers in relation to business operation; he later acquired a knowledge of selling, and learned what went on in all the departments of the operation of Film Exchanges. Knowing the necessities of film operation, he capitalized on such knowledge, enriching his natural salesmanship ability, until he became outstanding in this field of executive salesmanship operation.

He has a tremendous job before him, for when the production-distribution interests of Paramount were separated from the Paramount Theatres and Paramount Pictures Corp. was organized as a new com-

pany, at the end of 1949, Al. Schwalberg was named as President of the Paramount Film Distributing Corporation.

Seated on the dais at the Schwalberg Testimonial Dinner were Barney Balaban, President of Paramount Films Inc.; Adolph Zukor, Chairman of the Board; Austin Keough, vice-pres. and General Counsel; E. K. O'Shea, vice-pres. of Paramount Film Distributing Corp.; Robert J. O'Donnell, vice-pres. and General Manager of Interstate Circuit; Louis Nizer, well-known as a prominent film attorney; Frank Walker, former Postmaster General and now President of the Comerford Circuit and John J. Fitzgibbons, C.B.E., President of the Famous Players Canadian Corp.

AMONG all those six hundred men, there was one woman, Ray Lewis, active in motion picture operation and as I looked around that ballroom, and moved among those leading exhibitors, I remembered back in the years of 1924-26, when I attended the conventions and meetings of the Motion Picture Theatre Owners of America, meetings highlighted by Sydney Cohen, Jimmie Walker, Al. Steffes, Pete Woodhull, Al. Ritchie, Mike Comerford, Harris of Pittsburg, Butterfield, Blank, Brylawski, Yamins, Dubinsky, Popkin, Rick Ricketson, Eddie Alperson, Finkelstein, Sam Pinanski, Harry Nace, Meyer Schine, E. J. Sparks, Trueman Rembusch, and thousands of others which make too formidable a list of names to mention.

The Canadian Theatre Owners were affiliated with the American Theatre Owners, and I travelled several times with John Brady, Harry Alexander, Sammy Bloom, Wm. Summerville Sr., Harry Ginsler, Joe Cohen, Jake Smith, and several others to attend meetings in Chicago, Milwaukee, Boston, New York.

Our own meetings in Canada were attended by Henry Moreton, by George Ganetakos, by Jake Miles, by Joe Franklin, and many others who were then "stalwart independents," and who joined in with the Americans on the great question of that day, would we permit exhibitors who had producer-distributor affiliations to join as members of the Motion Picture Theatre Owners?

However, returning to the Schwalberg Testimonial Dinner, when the Paramount Golden Circle of film players was introduced, and these attractive and some very beautiful young ladies were escorted to their special table, in front of the dais, a table covered with a cloth of gold and a gold service, I had feminine company among the six hundred men present.

Each of these Stars of Tomorrow was introduced, and if Bob O'Donnell beamed with particular warmth on the young starlet from Texas, who can blame him for his preference? Who can blame Y. Frank Freeman of Paramount Studio for his presentation of The Golden Circle, introduced at the Schwalberg dinner, for several of these young ladies have already revealed themselves as potential stars in the pictures in which they have already played: Judith Ames, Virginia Hall, Laura Elliott, Nancy Gates, Nancy Hale, Mary Murphy, and when Mary was introduced, I noted that E. K. O'Shea gazed on the introduction with an added interest, and John Fitzgibbons revealed evidence of being especially interested in Mary Murphy, which you must admit is a "grand old Irish name." There was, also, Joan Taylor, Barbara Rush and three young men, Pierre Cressoy, Michael Moore and Peter Hanson. Judith Ames, who was discovered by Paramount's talent scout, spent many years in Vancouver, B.C. Joan Taylor, is the daughter of Joseph Conrad Emma, the latter who operates a theatre in Lake Forest, Ill., a suburb of Chicago.

AL. SCHWALBERG gave a fine, warm address, and he gave it in the "toughest spot" on the programme, he
(Continued on Page 5)

Toronto and District

BILL PRESS

Well-known as a director of Quebec Allied Theatrical Industries, Basil C. Salamis of Montreal participated in the executive meeting at the Royal York Hotel, Toronto, of the Canadian Council for Reconstruction through the United Nations Educational, Scientific and Cultural Organization.

Owner of the Laval and Fairyland Theatres in Montreal, Salamis was the author of a booklet on "Operating Costs for Small Theatres" which has attracted wide attention since it was presented at the last annual meeting of the Quebec association.

Manager Wannie Tyers of the Toronto Odeon is a golfing enthusiast in his own right and the result was that he organized a golf school for the theatre foyer during the two-weeks' run of "Follow the Sun."

Free instruction was offered each night by two professionals, Robert Barr and William Thompson of the Golf Haven School.

The Toronto office of Crawley Films Limited has under-lined the effectiveness of commercially-sponsored short subjects in the recent decision of the Monarch Knitting Co. Limited, Toronto, to acquire 16 acres at Ajax, Ont., for a factory project which will eventually represent an investment of \$1,000,000.

Crawleys had made a film, "On to Fortune", for Central Mortgage and Housing Corp., which dealt with the industrial prospect of Ajax. Officials of the Monarch Company saw the picture and decided to build at the comparatively new centre east of Toronto.

The Cadet Corps, with band, of the Winchester High School, paraded to the Winchester Theatre in the Eastern Ontario town for its annual church service on May 13. The theatre was placed at the disposal of the school by National Theatre Services.

A publication of the Canadian Tourist Association, dealing with "The Visitor Industry", has given figures which estimate the Canadian revenue from U.S. tourists in 1950 at \$260,000,000.

In a breakdown of this total it is shown that the American visitors spent \$23,400,000 "for movies and entertainment". The latter figure is equivalent to nine cents of the tourist's dollar. Many other items, such as hotels, transportation, gasoline, meals, store purchases and refreshments, make up the balance.

The National Film Board is producing a short subject on Canada's postage stamps which will be released at the time of the centenary celebration in Toronto, Sept. 24-29, which will commemorate the printing of this country's first stamp in 1851.

The designer of the first issue was Sir Sanford Fleming whose office was in the building which later became 112 Yonge Street, Toronto.

The Mohawk Drive-In Theatre, Hamilton, staged a "Color Week", May 7-12, when all-color programs were presented with bills being changed each night. The top features of each program were: "Tulsa", "Mickey", "Down to Earth", "Strawberry Roan", "Untamed Breed", and "The Return of October".

The Wilson Century Theatres Limited, 175 Bloor Street East, Toronto, has purchased the Drive-In Theatre at Britannia Bay from Ottawa Drive-In Theatres Limited for \$110,000. The unit is being managed by Vern Marriott, as a part of the 20th Century Theatres.

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Robert J. Ruben Talks On Compo

Robert J. Rubin, recently appointed Assistant to Barney Balaban, President of Paramount Picture Corporation, addressed the Allied Independent Theatre Owners of Kansas and Missouri on May 17th. His topic was the importance of COMPO to the motion picture industry. Mr. Rubin, incidentally, was one of the organizers of COMPO. He returned to New York over the week-end.

Fox Announces Plan To Stabilize Salaries

A proposal to stabilize salaries of top-bracket executives at a level which would provide increased profits to stockholders and insure the continuing welfare of the company's 16,000 employees was announced today by Spyros P. Skouras, president of Twentieth Century-Fox Film Corp., in his statement at the annual stockholders meeting at the home office, 444 West 56th Street.

The voluntary plan which would affect 130 executives and creative people, but not the actors, will go into effect July 1, and continue for two and one-half years, and is expected to bring about a savings of approximately \$2,500,000.

The stabilization proposal is only a part of the company's larger plan to effect economies already instituted in production and distribution. All in all, Mr. Skouras stated, the savings for the year will amount to approximately \$4,000,000.

Mr. Skouras disclosed that the following reductions would be established in the stabilizing of salaries: twenty-five percent on \$500-\$1,000; thirty-five percent on \$1,000-\$2,000; and fifty percent on more than \$2,000 weekly. The opportunity to participate in fifty percent of the film profits has been offered to the executives to provide a proper incentive on an annual but not accumulative basis. The last half of this year's profit will count as a separate period of one half-year.

This, according to Mr. Skouras, will not include any profits from National Theatres, since National will have an identical salary plan with similar profit participation.

Mr. Skouras' statement pointed out that the undue inflation of motion picture salaries was due mainly to the

wartime grossing period of 1942-1947. The stabilization project, Mr. Skouras added, will permit the company to maintain its high quality of motion picture production despite the economies.

Mr. Skouras also revealed that Darryl F. Zanuck, vice-president in charge of production, had already produced a number of pictures for 1952 release at approximately \$100,000 less than the budget of \$1,400,000 per picture approved last October. He also asserted that Mr. Zanuck will be able to produce the same fine pictures at an additional \$100,000 savings.

Mr. Skouras disclosed that as a result of divorcement each stockholder will receive one share of stock in the Twentieth Century-Fox Film company and one share in the new National Theatres for each share in Twentieth Century-Fox Film Corp. All prior preferred and all convertible preferred will be paid in full. The common stock of Twentieth Century-Fox will be the only outstanding stock.

RAY PRESENTS

(Continued from Page 3)

was the last speaker, following a number of fine speakers, including Austin Kcough, Barney Balaban, John J. Fitzgibbons, Louis Nizer, Adolph Zukor, all of whom not only made their tribute to Al. Schwalberg, but presented some sound views on motion pictures, inter-trade relations, public relations, television, showmanship.

Bob O'Donnell was toastmaster, and contributed some choice remarks and observations as each speaker was introduced. Martin Quigley, Motion Picture Herald, made the Quigley Presentations Awards to the 1950 winners, which included a plaque to Charlie Doctor, Manager of the Capitol Theatre, Vancouver, who, with Mrs. Doctor, were guests at the dinner. Phil Chakeres, recently selected and honored by Look Magazine as the outstanding showman of the year, was introduced by Bob O'Donnell. Harry Brandt, President of the Independent Theatre Owners Association, was introduced, and presented a plaque and a watch to Al. Schwalberg on behalf of his association.

DEAN MARTIN and Jerry Lewis sailed into the room, and presented an impromptu and informal show for about twenty minutes, Lewis reeling the laughter on and off for the enjoyment of the guests, and his partner, to whom he said as he came forward, during a pause in Martin's little talk, "It's tough to be left alone."

Betty Hutton, via a transcription, said she was sorry she could not attend, for Cecil B. DeMille could not arrange his Greatest Show On Earth to give her leave of absence, but she wished Al. Schwalberg that "the years to come will be your greatest, happiest years," and finished off with singing "Happy Anniversary To You."

Listening to the various speakers, we could not but notice that the address of John Fitzgibbons had a distinctly Canadian note. You know the old story of the man with the foreign accent, who, having prospered, desired to have his son speak a pure English, and engaged a professor of English to teach the language to his son. After a year of being in close association with the son, the father called in the English professor for a conference, and asked him how his son was progressing, to which question he received this reply, "I thinka dat your son speaka Eenglish vonderful."

WHEN I listened to John Fitzgibbons, who first introduced the Canadian contingent, Gordon Lightstone, Paramount General Sales Manager, Canada; Herbert Allen, Premier Operating, Toronto; Bill Singleton, Associated Screen News, Ray Lewis, Canadian Moving Picture Digest, Charlie Doctor, Vancouver, B.C., and followed through these introductions with a tribute to Al. Schwalberg, to showmanship, to motion pictures, expressing himself concisely, effectively, and on an even keel of faith in exhibition, in production, distribution, the Canadianism of his delivery and the processes of Canadian rationalized thinking and believing were evident.

While it is quite true that Television has not affected our exhibition, as it has been stated it has in the United States, nevertheless history has proved that while we lack the exuberance and the great pushing power of the United States, we are more temperate in our reactions to prophecies of doom, that we conserve a measure of our "Hurrahs" when we let ourselves go in optimistic outbursts to tide us over those days when there appears nothing to "Hurrah" about. John Fitzgibbons is American-born, but we in Canada have certainly Canadianized him, a mighty good thing for Papa Paramount, in the bringing-up of its offspring, Famous Players Canadian Corp., as history is being written today, in a world of a super-consciousness of nationalism.

Barney Balaban, after acknowledging the evidence of the testimonials to Al. Schwalberg, by the presence of so many leading exhibitors paying personal tribute to a distributor, expressed himself as amazed that the relationship between exhibitor and distributor should be such an example of contradiction, since, he said, "the producers of our product and the exhibitors are firmly wedded by the laws of economics." Mr. Balaban emphasized how well this Industry had served in a job for others, but how it had failed in doing a job for itself. He pointed out that a number of exhibitors had given public disapproval utterances in regard to Government intervention in our business, but that only recently a number of our leading exhibitors had proposed that production and distribution "be made a public utility."

WHEN the Federal Communications Commission suggested that producers might prejudice their application for television broadcasting licenses, unless they turned over story properties, film personalities and their product to Television, an immediate howl was raised by exhibitors and yet, when the Chairman of the F.C.C. told the representatives of one exhibitor organization, that such prejudice would not apply to exhibitors, this group promptly proclaimed the chairman's statement as a "great victory."

"When I spoke at the TOA convention in Chicago, in Sept., 1948, I said, 'Whether you like it or not, the problem of any part of our industry has become the problem of every part of our industry. You can't strike at any section of our industry without undermining the very structure upon which your own welfare depends.'"

Mr. Balaban stated that the impact of Television is a fact, it is here and cannot be denied. The separation of exhibition from production and distribution and the complications which have arisen from the new methods of distribution, have affected many areas, which formerly followed a traditional releasing schedule, dislocating the movie habits in certain communities.

"There can no longer be any doubt that unfavorable industry public relations," stated Mr. Balaban, "directly affects our box-office. Nevertheless, a sound public relations program for our industry still remains as unfinished business high on our agenda."

IT IS always a pleasure to listen to Louis Nizer, who is what is termed a "born orator," and who has a command of language and a sense of humor which enlivens any weighty subject which he may discuss. Mr. Nizer pointed out that never in the history of Motion Pictures have we had so much litigation—the Courts are jammed with suits and counter-suits, and the damages, as listed, are large enough almost to pay the national debt. He pointed out that for the lawyers, these law-suits were creating "a lawyers' paradise" in the U.S.

I do not know whether you have been following the list of law-suits; I tried to keep track of them for some time, but they were beyond me, for soon I came to the conclusion, that in a number of situations in the U.S. theatres appeared to be built with a law-suit, and the collection of damages, as an objective. You will recall what I wrote about the Separation Decree, the Open Bidding for Product, a few years ago. I said that Independent exhibitors were creating situations where they inevitably would be at a disadvantage. Today I ask those who were so zealous in the pursuit of the Separation and Open Bidding legislation in the

(Continued on Page 12)

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MARY ANDERSON
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RICHARD ROBER
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Directed by
LEWIS R. FOSTER
From a Story by
MEDRICK YOUNG
Produced by
WILLIAM H. PINE and WILLIAM C. THOMAS
Written for the screen by
LEWIS R. FOSTER

DATE	TITLE
JULY	PINE and THOMAS' Passage West COLOR BY TECHNICOLOR
	BILLY WILDER'S Ace In The Hole
AUGUST	HAL WALLIS' Peking Express
	HAL WALLIS' That's My Boy
	NAT HOLT'S Warpath COLOR BY TECHNICOLOR
SEPTEMBER	FRANK CAPRA'S Here Comes The Groom
	GEORGE STEVENS' A Place In The Sun
	PERLBERG and SEATON'S Rhubarb
OCTOBER	PINE and THOMAS' Crosswinds COLOR BY TECHNICOLOR
	Submarine Command
	GEORGE STEVENS' Something To Live For
NOVEMBER	When Worlds Collide COLOR BY TECHNICOLOR
	Darling, How Could You!
DECEMBER	PINE and THOMAS' Hong Kong COLOR BY TECHNICOLOR
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EDMOND O'BRIEN DEAN JAGGER
FORREST TUCKER POLLY BERGEN

BING CROSBY JANE WYMAN
FRANCHOT TONE ALEXIS SMITH

MONTGOMERY CLIFT ELIZABETH TAYLOR
SHELLEY WINTERS

FRAY MILLAND JAN STERLING

JOHN PAYNE RHONDA FLEMING
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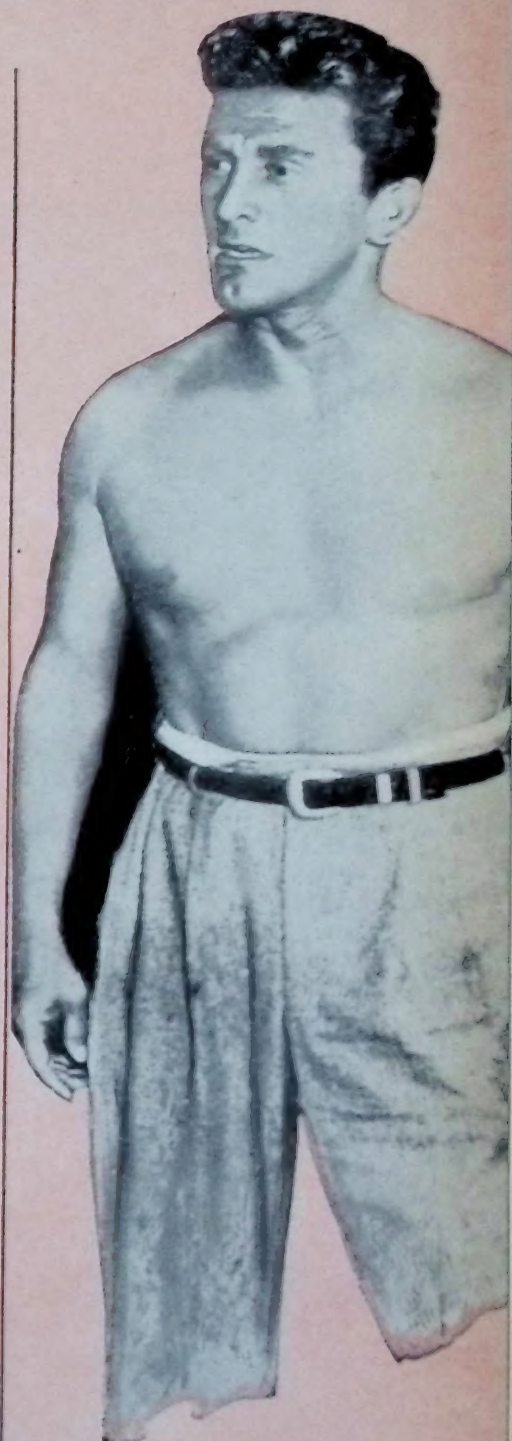
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NEWS ALONE OR COUPLED WITH YOUR PRE-
SENT NEWSREEL?

AND LASTLY, that you can do this at no extra cost to you? How?

Ask Our Field Men to Explain the 'JARO NEWS' Plan



JARO NEWS from

J. ARTHUR RANK FILM DISTRIBUTORS (CANADA) LTD.

* Example: The sensational Grand National Steeple-Chase, a recent JARO NEWS SCOOP, was on West End London screens SUNDAY afternoon — and on CANADIAN screens Monday.

Timely and

From editorials by Martin Quigley in Mc

With sharp timeliness Warner Brothers Pictures makes a timely hitting subject dealing with the Communist conspiracy. The advent right now of the Warner Brothers picture is "I Was a Communist for the F.B.I." Under the generalship of Mr. Jack L. Warner there emerges a powerful and moving narrative. It has a very real warmth and appeal, dealing truthfully with the retelling of the true story of a genuine national hero who made a great sacrifice in the nation's defense. Audiences will be moved by such incidents as that of a father who so loved his country as to be willing to appear as a traitor in the eyes of his son and will be thrilled by the melodramatic flashes of the kind which have long been representative of the craftsmanship of Bryan Foy. The subject ought to be played enthusiastically—broadly across the nation and quickly!

"I WAS A COMMUNIST FOR THE F. B. I."

Hard-Hitting!

tion Picture Daily and Motion Picture Herald

available this week to the theatres of the nation a hard
y under the title, "I Was a Communist for the F.B.I."
especially fortunate and opportune.

in "I Was a
dramatic
g; cen-
tional

of a
ear



WORLD PREMIERE
I WAS A COMMUNIST FOR THE F.B.I.

FIRST FLASH FROM PITTSBURGH, CLEVELAND AND SURROUNDING AREA : This Industry's Most Sensationally Timely Attraction in Years is Now Doing Sensational Business in Every Date !

STORY BY
FRANK LOVEJOY

WITH

DOROTHY HART PHILIP CAREY GORDON DOUGLAS BRYAN FOY

Screen Play by Crane Wilbur • Based on the experiences of Matt Cvetic • As told to Pete Martin

And published in the Saturday Evening Post

DIRECTED BY

PRODUCED BY



Youngstein Covering All Fields For Promotion Of United Artists

MAX E. Youngstein, United Artists vice-president and national director of advertising, publicity and exploitation, has announced the appointment of Robert Goodfried and Wally Louis Heim as permanent UA field representatives, under Mori Krushen, exploitation manager.

Robert Goodfried, a former UA permanent field man who resigned in 1945 to become Eagle Lion's West Coast publicity-exploitation director and later advertising head for Sherrill Corwin in Los Angeles, has been assigned to the Pacific Coast territories.

Wally Heim, widely known in the mid-West area, rejoins UA in the permanent post which he held until 1942, leaving to become associated with RKO in Chicago and with United Artists on an assignment basis in the same territory. He will cover Chicago, Indianapolis, Milwaukee, Minneapolis and, as required, Kansas City and St. Louis.

The appointments of Goodfried and Heim brings to eight the United Artists permanent force of field representatives, which already includes: Max Miller, Philadelphia area; Joseph Mansfield, Boston-New England; Milton Overman, Dallas-Southwest; H. M. "Addie" Addison, Atlanta-South, Peter Bayes, Denver-Rocky Mountain region; and Charles Baren, Pittsburgh-Cleveland-Detroit.

Mickey Rooney Stars Exactly Like You

Richard Quine has been assigned by Columbia to direct the musical, "Exactly Like You," designed as a Mickey Rooney starring vehicle. Jonie Taps will produce. Quine directed Taps' previous musical, "Sunny Side of the Street."

LATE NEWS

James Cowan of Odeon Theatres of Canada reported in Rome on a mission for the National Film Board.

The unveiling of Barnett Laxer's monument will take place on Sunday, May 27th, 2 p.m. at the Holy Blossom Temple, Memorial Park.



MAY SCREAMING JETS

*"Canada's Meteoric Rise to
Leadership in the
New Air Age"*



RAY PRESENTS

(Continued from Page 5)

U.S. to tell me what they have gained by such legislation?

THE Canadian Picture Pioneers have received notices from the secretary, Charles Mavety, that the Annual Meeting will take place on Wed., May 30th, at the King Edward Hotel, Toronto. Registration at 4 p.m., Blue Room, the cocktail hour is from 6.30 to 7.30, and dinner will be served in the Crystal Ballroom at 8 p.m. It is going to be a very good dinner, because I ordered it, course by course, myself. So come with a healthy appetite. The tickets are four dollars inclusive, which means the whole works, including hours of entertainment arranged by our Pioneers' Special Committee, Jack Arthur, Archie Laurie, Walter Kennedy.

WILL there be girls present? Since I am one of the Pioneer Founders and members, and lest you have forgotten, the President of the Canadian Picture Pioneers, I will be present; but you are going to be both surprised and entertained by beautiful, beautiful girls, a chorus of them. Nomination and election of the Board of Directors will take place during the afternoon business sessions, therefore, you who are interested in a capable and strong board, to give you what you desire in the Canadian Picture Pioneers, arrange to attend the Business Session.

YOU know the old saying, "Time Marches On," the old bearded fellow with his scythe has mowed down several of our Pioneers since our last Annual Meeting, the old-timers cannot live forever, as much as we desire to live on, so come and make merry with us.

We, who were born into this Industry when it was still

an Infant Industry, belong to that fraternity of showmen who look on this Industry as our family, and who extend to you, and to each other that comradeship of good fellowship which creates and inspires family reunions.

Do not ask us what we can give you, ask yourself what you can give us, and in the measure in which you give so will you receive.

We, the Canadian Picture Pioneers, have no publicity bureau to publicize our service, but there is a Service which we continually give, the Service of letting you know that there is a Family to which you belong, a Family which does not count your worth by the importance of your position, your financial circumstance, or how old or how young you are; there is a Benevolent Service which works while you sleep, and which should make your sleep one of pleasant dreams and the repose of Security.

The time is Wed., May 30th. The Place is King Edward Hotel, Toronto, Blue Room, 4 p.m. Business Sessions; cocktails 6.30 to 7.30 and dinner in the Crystal Ballroom at 8 p.m. After which the Surprise of an evening of fun. Old Pioneers never die, and they never fade away.



Nathan L. Halpern Talks TV At MPTD Convention, Atlanta, Georgia

IN AN address by Nathan L. Halpern, Television Consultant to Fabian Theatres and Theatre Owners of America, before the convention of Motion Picture Theatre Owners and Operators of Georgia at Atlanta, Georgia, on Tuesday, May 15, 1951, he stated that:

"One hundred more theatre television installations will be in process before the end of this year. Theatre television will then reach nearly 200,000 seating capacity. The first practical and commercial boxoffice television system will be in operation through these theatres.

"The initial networking of theatre TV will take place within the next several months, linking together dozens of theatres and covering as many as fifty cities when the installations are completed. The networking will take place by closed circuit telephone lines.

"Offering eleven times or more the seating capacity of large sports arenas like Madison Square Garden, theatre television can provide immediate, expanded boxoffice opportunities for sports attractions." Mr. Halpern pointed out, "In anticipation of the new installations being manufactured, attractive sports programs are being lined up for theatre television. The National Collegiate Athletic Association has approved maximum use of theatre television for college football this fall. It is expected that there will be an important schedule of top college football games available exclusively on theatre television in several parts of the country this year. Other sports events will follow.

"This growth of theatre television comes at a time when major sports institutions are seriously concerned about the impact of home television on the entire sports structure," said Mr. Halpern. "Theatre television can provide the television answer for outstanding sports events," he pointed out. "Being a controlled medium, theatre TV has limited, if any, effect on gate receipts at the event itself. At the same time, theatre television can expand gate receipts from paying audiences across the country beyond anything envisioned from any other practical form of television. The audience enthusiasm for sports presented in large screen detail before assembled sports fans in theatres has been established conclusively by theatre television experience.

"Theatre television will provide a genuine public service in bringing many sports events to the public which might not otherwise be televised at all," Mr. Halpern said. "Wisely used, theatre TV will aid and assist the promotion and healthy growth of sports in the nation.

"News events presented in theatres as they happen, form an integral part in theatre programming, particularly during the world crisis. Experience to date has shown that theatre television of news events can preserve film audiences in theatres which might stay otherwise for the home broadcast version.

"Besides sports and news events, special theatre TV entertainment will be developed to meet the audience needs in the theatres.

"In a tougher competitive era, the film industry must continue energetically to seek out and develop new, expanding audiences. Theatre television can be a dynamic factor in reaching new audiences with new live attractions.

"Television is an exceptionally potent medium for bringing entertainment and information to the public. Home television can provide its audience with programs to fill many of its entertainment needs, but not all by a long shot. Quality feature films plus theatre television can bring the best to the public, and the public to the theatre for the best."

J. Edgar Hoover Praises "A Day With The F.B.I."

"A Day with the F.B.I." Technicolor documentary short, will be released in June by Columbia. The two-reeler, a Louis de Rochemont-Reader's Digest production, has been singled out for praise by J. Edgar Hoover, chief of the F.B.I., in a letter to deRochemont. Mr. deRochemont, a pioneer in the documentary field with the March of Time, filmed "A Day with the F.B.I." in Washington, the offices, training academy and famed crime laboratory of the G-Men furnishing the settings. Mr. Hoover, director of the bureau, is featured in one sequence. Besides throwing light on the internal workings of the bureau, the film demonstrates how the F.B.I. aids local law enforcement agencies, one of the most important but least known functions of the world-famous organization. In his letter to deRochemont, Mr. Hoover said: "'A Day with the F.B.I.' is a very realistic presentation of the F.B.I.'s far-flung activities." He went on to say he was "proud of its authenticity" and concluded by saying: "you . . . and Columbia Pictures are to be congratulated for this splendid picture."

Samuel Goldwyn To Spend Nearly Nine Million Dollars On Four Pictures On His 1951-52 Production Program

Samuel Goldwyn announces plans to spend close to nine million dollars on four pictures to be produced between June 1 of this year and May 30, 1952. Three of these will be in Technicolor. One will be shot in the Samoan Islands of the South Seas, and the other three at the Goldwyn studio in Hollywood.

In fixing this huge appropriation for his 1951-52 production program, Goldwyn points out that the quality films are today doing as big business at the nation's box-office as at any time in history.

"I have often been asked recently," Goldwyn said, "what the future holds for the picture business. Nothing I know more expresses my confidence than my plans for next year's product."

Most lavish and costly of the four pictures will be "Hans Christian Andersen," a musical founded on the life of the famed writer of fairy tales, to star Danny Kaye and Moira Shearer.

"I want You," a dramatic story of America's current remobilization, will star Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow. Screenplay is by Irvin Shaw. Shooting starts about June 1.

The Goldwyn Girls return to the screen as the members of a girls' softball team in "The Great American Pastime," a comedy in Technicolor, dealing with the trials of a former big-league pitching star who is engaged as the team's manager.

"South of Samoa," based on the W. Somerset Maugham story, "Mackin-

tosh," will be filmed in Technicolor on a Samoan Island in the South Seas with an all-star cast. Goldwyn will journey to the South Pacific location to oversee the picture's production.

Sunset Boulevard Gets A Danish Oscar

Paramount's "Sunset Boulevard" has been awarded a "Danish Oscar" at the Danish Film Critics' Festival, as "the best American picture released in Denmark during the season of 1950-51," the studio has been advised by cable. The trophy is on its way to Hollywood, and an official presentation will be made. The widely-acclaimed film was directed by Billy Wilder and produced by Charles Brackett, with Gloria Swanson, William Holden, Nancy Olson and Erich von Stroheim heading the cast.

Vancouver News

JACK DROY

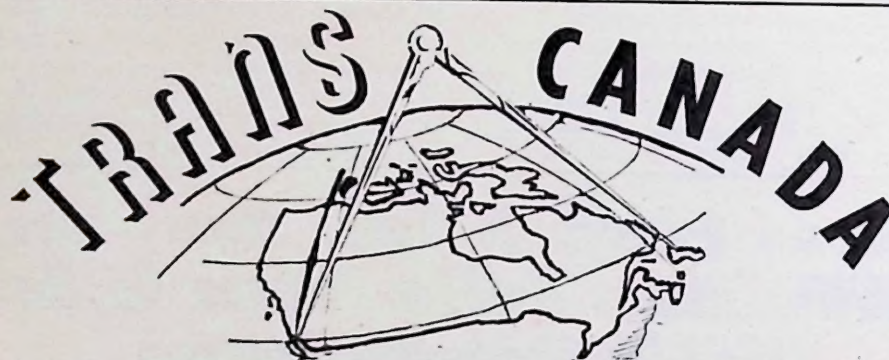
Canadian Picture Pioneers elected Earl Dalgleish W-B manager, chairman; Jack Reid of JARO and Gerry Sutherland, Odeon theatre supervisor, to the entertainment committee. The new Paramount Theatre 1,000-seater, planned for Kamloops in the B.C. interior by Famous Players will be delayed through war restrictions on material and steel. F.P. now operate the town's only theatre, a 678-seater. Population of Kamloops is 11,000.

Trans-Canada Films announces the appointment of Frank Fleming in the capacity of Script Director. Fleming comes to the motion picture industry after twenty years in Canadian radio. A native of Vancouver, Fleming is 37 years old. The first outdoor theatre in Medicine Hat, a 350-car Hat Drive-In was opened by the De-

derer Brothers. The Alberta town has 4 theatres, three Famous Players and one Independent.

Frank Vaughan, Monogram Canadian Sales manager on his visit here, said that, "The Bowery Boys Series" are proving very popular in theatres across Canada, especially in the small situations and in the key towns as part of double bill programs. Howard Boothe, B.C. head of Odeon Theaters, was on an inspection trip to Trail. Anetha Nowlin, former cashier at the Orpheum theatre, is now a police woman on the Vancouver police force.

Walter Hopp, Cinema manager, received honorary mention for his publicity campaigns in a nationwide advertising contest. Famous Players will vacate the Hollywood theatre, suburban theatre, after operating it for the past ten years.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL

The Lemon Drop Kid (Para.) with Bob Hope and Marilyn Maxwell.

LOEW'S

The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

UPTOWN

Up Front (E-U) with David Wayne and Tom Ewell.

SHEA'S

My Forbidden Past (RKO) with Robert Mitchum and Ava Gardner.

UNIVERSITY-NORTOWN

You're In The Navy Now (20th-Fox) with Gary Cooper and Jane Greer.

ODEON-CARLTON

Cage of Gold (JARO) with Jean Simmons and David Farrar.

HYLAND

The Browning Version (JARO) with Michael Redgrave and Jean Kent.

VANCOUVER

VOGUE

Bedtime for Bonzo (E-U) with Ronald Reagan and Diana Lynn.

STUDIO

The Magnet (JARO) with Kay Walsh and Stephen Murray.

CAPITOL

Second week. The Lemon Drop Kid (Para.) with Bob Hope and Marilyn Maxwell.

STRAND

Edge of Doom (RKO) with Dena Andrews and Farley Granger.

ORPHEUM

Soldiers Three (MGM) with Stewart Granger and Walter Pidgeon.

MONTREAL

CAPITOL

I'd Climb the Highest Mountain (20th-Fox) Technicolor with Susan Hayward and William Lundigan.

LOEW'S

Payment on Demand (RKO) with Bette Davis and Barry Sullivan.

PALACE

The Matting Season (Para.) with Gene Tierney and John Lund.

PRINCESS

Soldiers Three (MGM) with Stewart Granger and Walter Pidgeon.

ORPHEUM

Mister Universe (UA) with Jack Carson and Janis Page.

AVENUE

Second week. Tony Draws a Horse (JARO) with Cecil Crawford and Anne Crawford.

HIS MAJESTY'S

The Prince of Peace (IFD) Color

SNOWDON-OUTREMONT

Bullfighter and the Lady (Rep.) with Robert Stack and Joy Page.

WINNIPEG

CAPITOL

You're In The Navy Now (20th-Fox) with Gary Cooper and Jane Greer.

LYCEUM

Santa Fe (Col.) Technicolor with Randolph Scott and Janis Carter.

MET

The Lemon Drop Kid (20th-Fox) with Bob Hope and Marilyn Maxwell.

ODEON

Second week. Follow the Sun (20th-Fox) with Glenn Ford and Anne Baxter.

SAINT JOHN

CAPITOL

I Can Get It For You Wholesale (20th-Fox) with Susan Hayward and Dan Dailey.

PARAMOUNT

Soldiers Three (MGM) Stewart Granger and Walter Pidgeon.

CALGARY

CAPITOL

The Lemon Drop Kid (Para.) with Bob Hope and Marilyn Maxwell.

PALACE

Three Guys Named Mike (MGM) and Dance Hall (20th-Fox).

GRAND

The Invisible Man (E-U) with Abbott and Costello.

Capital Story

by Bill McLaughlin

Manager Ray Tubman, who takes a most active interest in community affairs, made the Capitol Theatre and staff available to the executive of the Ottawa Humane Society for a performance in aid of the organization's building fund. The all-star show was featured by the first appearance in his adopted city of George Traxler, young refugee Czechoslovakian pianist-composer. A large and appreciative audience turned out for the program and contributed a handsome sum to the fund.

The demand for movie theatre seats in booklet form as gifts for Mother's Day was exceedingly brisk last week, due to special campaigns pushing the sales. Famous Players, Odeon and 20th Century theatres all have booklets for the convenience of their patrons.

The Odeon Theatre has become the most popular spot for the public exhibition of oil and water color paintings of local and Ottawa Valley artists. Manager Gord Beavis is giving his personal co-operation in arranging these frequent art displays which attract many visitors who are always prospective customers of his current screen shows. The beautifully arranged and luxuriously furnished lounge and tea room of the Odeon and the theatre's central location make it an ideal rendez-vous for art lovers.

Blanche Thebom, mezzo-soprano of the Metropolitan Opera, appeared at the Capitol Theatre on May 14th in the final concert of the Tremblay Series and drew the usual capacity house. Impresario Tony Tremblay is now concentrating on the presentation of several in-between attractions, the first of which was Maurice Chevalier, who appeared for two nights at the Glebe Collegiate Auditorium.

Walter Wanger's production of Joan of Arc is back at the Regent Theatre and playing to excellent business, according to reports coming from manager Henry Marshall. The Ingrid Bergman starrer, which originally played the Regent at road show prices two years ago, is being presented five times daily at regular prices.

Follow the Sun got off to a flying start at the Odeon and is due for an extended run. Ottawa movie fans go strongly for real-life human interest stories and this one based on the career of golf champion Ben Hogan just about meets the bill.

BY FLAME!

BY BULLET!

BY ARROW!

...the Apaches swept
across New Mexico!

Straight in their
path lay the town of
Spanish Boot...and
the desperate few
who stayed to live
the glory the West
will never forget!

UNIVERSAL-INTERNATIONAL presents

APACHE DRUMS



COLOR BY

TECHNICOLOR

Starring

STEPHEN McNALLY • COLEEN GRAY

with **WILLARD PARKER • ARTHUR SHIELDS**
Directed by **HUGO FREGONESE** • Produced by **VAL LEWTON**

Another Hit From

Empire-Universal Films Ltd.

EEEEK! LOOK WHO'S HERE



Leo Gorcey encounters a bad moment in one of the most scenes of Monogram's "Ghost Chasers," due at the theatre.

Two Column Scene Mat No. S-21

LEO GORCEY, SCREEN STAR BECOMES ALMOND GROWER

Leo Gorcey, star of Monogram's "Ghost Chasers," now is an almond grower.

Directly after completing his role in this Boys comedy, he purchased a 14-acre almond orchard in Redding, in northern California.

"I eventually expect to make something of a guest ranch out of the place," he says. "Already, I am having plans drawn for a main house, and, in addition, I will erect no less than six bungalows."

"This, of course, means tearing out a few trees, but I still will have at least eight acres in almonds."

Gorcey, who has lived in Hollywood the past several years since turning his back on the New York stage in favor of making movies, plans to establish a permanent home on his new property.

"I shall remain in the place for a year or so, and at the end of that time, I shall move to the new place. I shall be able to enjoy the fishing and the sports."

Gorcey's new comedy finds him, Huntz Hall and others of the Bowery Boys smashing a group of racketeers who have moved into spiritualist circles.

Included in the cast are Lloyd Corrigan, portraying a ghost 300 years old, and Jan Kayne, ash blonde beauty and screen newcomer who romances with Gorcey.

The Jan Grippio production was directed by William Beaudine from a Charles R. Marion screenplay.

GIRL FRIEND



Beauty Ready To

Jan Kayne, one of the most beautiful and popular actresses, is so intent upon her budding screen career that she completely dismissed marriage from her mind.

"There will be time later for me to think of marriage," says this girl whose phone constantly is kept busy by admirers who want to date her. "Right now I am too busy with my career to think of getting married."

Currently, Miss Kayne is co-starring as Leo Gorcey's romantic interest in Monogram's "Ghost Chasers." The comedy opens at the theatre.

VACATIONS

After finishing the top billing role in Monogram's "Chasers," now at the theatre, Huntz Hall left Hollywood on a two-month automobile trip

HILARIOUS ENTERTAINMENT IN NEW BOWERY BOYS FILM

(Review)

There is hilarious entertainment in "Ghost Chasers," new Bowery Boys comedy for Monogram starring Leo Gorcey with Huntz Hall, which opened yesterday before a constantly laughing audience at the theatre.

This contribution in the field of comedy deals with the Bowery Boys' efforts to crack open a racketeering element which has moved into the sphere of spiritualists.

As they move against what often are the most dangerous of the underworld, one of the

ghosts has been playing at the theatre, a two-story, 14-room house was built on the studio lot.

In the picture, this residence is a haunted house, and one of its occupants is a ghost, portrayed by Lloyd Corrigan.

Dealing with spiritualism, this picture is the newest in the Bowery Boys series produced by Jan Grippio and directed by William Beaudine, identified with top

and Corrigan, Huntz Hall, Lela Buss, Bert Cooper, and Gorcey, who are new-

the ob-edy he Gorcey he the screen, Jan Kayne.

The comedy as rec-ness is ability Jan Grippio, a tribute to William B.

"he st-oy-25 1-son, 101-logu-was-d. ward, an-M"

Lloyd Corrigan, actor, for his role as a ghost in "Ghost Chasers."

He is featured in "Ghost Chasers," a comedy starring Huntz Hall and

and a lot of personal- Father, 300 Cor-

comedy fi-ashing a-which has moved spiritual in and ply-

The film, a Jan Grippio production, written by Charles R. Marion and directed by William Beaudine.

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VACATIONS

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owner with

A JAN GRIPPIO Production with LLOYD CORRIGAN - LELA BUSS

Directed by WILLIAM BEAUDINE. Screenplay by Charles R. Marion

MONOGRAM PRESENTS

Haunted House Found In Film

For use in Monogram's "Ghost Chasers," Leo Gorcey starrer now playing at the theatre, a two-story, 14-room house was built on the studio lot.

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A JAN GRIPPIO Production with LLOYD CORRIGAN - LELA BUSS

Directed by WILLIAM BEAUDINE. Screenplay by Charles R. Marion

MONOGRAM PRESENTS

MONOGRAM PRESENTS

SEEING THINGS



Huntz Hall gives a triple take as he sees things in Monogram's "Ghost Chasers," coming to the screen at the theatre.

One Col. Scene Mat No. S-2

BLONDE, B GIRL

and make the combin-

A girl can pay off. At least on Jan Kayne, H.

Currently she is starring in a Monogram picture, "Ghost Chasers," at the

born, Jan Kayne, a blonde doll, is featured in "Ghost Chasers," a comedy starring Huntz Hall and

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MONOGRAM PRESENTS

MONOGRAM PRESENTS



MOST UNV

ON



from MONOGRAM

